1: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

*539 *787 small hole in his skin blanket and once more lay down as if to sleep, but fixed his eye to the opening. Soon there drew near a beautiful woman with long hair.

"Don't vanish," *Keldcap* said to her. "I see you."

The woman, not at all perturbed at being seen, merely answered: "Come to my house."

Keldcap followed his visitor, a mouse in human form, down under the earth to her home, a cave on the very edge of the precipice. One side of the house opened out into the canyon without a wall of any kind. Here the mouse-woman's three beautiful sisters were waiting.

"Let us play," said the mice. "Won't you swing us?"

[524] From the roof was suspended a swing consisting of two long ropes with a small cross-seat at the bottom, and a long rope by which it could be hauled back and forth, exactly like the swings formerly used by Bella Coola boys. One of the sisters took her place on the seat and *Keldcap* pulled her back and forth so that she swung far out into the canyon. Then another took her place, followed by the third and the fourth, until he had swung them all. Next they suggested that he take his turn. A second rope was attached to the seat, *Keldcap* took his place, and the four women, two on each side, pulled so strongly that he, in turn, swung far out into the canyon. Then the treacherous mice jerked the ropes violently, throwing him from the seat down into the depths.

Even as he was falling *Keldcap* retained sufficient presence of mind to thrust out his bow, in which his supernatural power was localized, and to which he had clung. It lodged in a cranny of the canyon wall, arresting his fall, and he, being small and light, succeeded in gaining a foothold on a rough path. He crawled up it to the surface of the ground at some little distance from the place where he had camped, but on the same side of the gorge. Full of anger, he made his way back to the house of the mice.

"Let's play some more," he said to them.

But the mice, amazed at seeing him alive, were afraid to trust themselves to his swinging, even though he promised that they should later have an opportunity of doing the same to him.

"No," they said. "Sometime we will allow you to return and play with us, and you can sleep with us if you like. You had better go home now."

Keldcap returned to his camp. When, the next day, he told his sister of his adventure she was terrified, and once more besought him to avoid all dangers.[12]

[538]

[12] Though in this case the hero outwitted scheming women, it is said that in many ancient stories the reverse was true.

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

[Kusiut Society Initiation]

*575 individual, other than an indefinite recollection of the amount
796 of goods used for his dyed cedar-bark. People always have
556 sufficient goods to validate *kusiut* prerogatives; in fact, if a proud person gives too lavishly to confirm the initiation of a relative, the marshals sometimes burn the goods, giving no explanation other than that the uninitiated must not be led to believe that a *kusiut* ceremony is an affair of wealth like a potlatch. Formerly, goods were given only at initiation ceremonies, but between 1880 and 1890 a chief gave presents, instead of food, at a dance. His example was followed, since none was willing to be outdone, although such gifts are still called "food." The name of the donor is always announced, whether he is the dancer himself or one of his relatives.

*575 X, though now a member of the *kusiut* society, is still a
784 novice and cannot give a dance[11] until the next ceremonial
[796] season, that is, until one year has elapsed. The marshals instruct him about his costume, and about the manner in which he must deport himself during this period, matters which depend to a considerable extent upon his prerogative. If he
[262] is a Cannibal, Scratch, or Breaker dancer he must not eat unsmoked salmon, nor must he enter a house in which either a potlatch or a memorial potlatch is taking place.[12] Failure to obey this injunction would warrant punishment from a foreign
[302] tribe. Unless his prerogative is to give one of these, or the
[292] Ghost dance, he must keep his face constantly blackened. Every novice must wear a collar of dyed cedar-bark. The marshals warn him to be circumspect in dealing with uninitiated persons; he can talk to them, but it is most improper
[524] for him to engage in any familiarity or frivolous play. Above
[525] all, he must neither gamble nor take part in non-athletic games,

[11] A Cannibal novice, however, begins to exercise his prerogative immediately, although he must also perform a complete dance the following year.

[12] This prohibition was once broken at *Lomqo'ts*. A skilled leader was required to arrange the texts at a memorial potlatch and the only man fit for the purpose, a resident of *Sunal*, was a Cannibal novice. After much deliberation he was called upon, but great care was taken to hide his identity and it was years before the infraction became known.

[Kusiut Society Initiation]

prohibitions that last not for one year, but for four. X is not subject to any other restraints. If he wishes to go hunting he can remove his cedar-bark collar and hang it for convenience in the forest near his village, redonning it on his return. The *kukusiut* show considerable interest in their new member, not only by warning him what he must not do, but by teaching him how to dance and to growl or make other of the necessary, but unusual, noises. During the remainder of the ceremonial season X is required to attend every *kusiut* dance, thereby learning much of the ceremonial, and during the following summer his relatives, especially if food is plentiful, frequently invite the *kukusiut* to their house. The singers beat out well-known tunes, or practise those which will be required for the following winter; if a song has been composed for X he dances in time to it, in the style proper to his prerogative. Formerly, when there were many novices, dances of this type took place frequently and were useful in giving constant practice to singers and neophytes alike. As no calls from supernatural patrons can come at this time of year, it follows that all such dances are of a non-sacred nature, although the uninitiated are excluded. During his period as a novitiate, X has one privilege; he can take food from anyone at any type of ceremony. It is remembered that one novice was even bold enough to take food which had been placed as an offering for the dead.

575* 784 524 525 575* 533 535 575* 264

When the next *kusiut* season opens, X attends every performance. This is probably the most thrilling and nerve-racking period in his life. He does not know exactly when he will be allowed to give his dance, since that is a matter of arrangement between his relatives and the marshals, but he knows that the time will soon be at hand. When the great day, or rather night, actually comes, X is usually in a state of abject terror. The rite itself does not differ from those about to be described except that the first song relates the manner in which X found the repository. But the mental attitude of X differs greatly from that of an old performer. One informant,

575* 781 796

2:McIlwraith E-5 (1922-1924) 1948
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APPENDIX B

STRING FIGURES

THE only form of pastime which it was practical to investigate in any detail was the construction of string figures. These seem to have no ceremonial or religious significance; they are made for recreation only, and it was found easy to learn a number while paving the way for other kinds of research. In fact, interest in them was one of the ways in which the writer became friends with a number of Bella Coola. As is to be expected, some individuals are more proficient in constructing complicated string figures than others, the old women being particularly adept. During the long delays which occur in all the dances it is a common sight to see an old crone teaching a group of young girls the figures which she herself learnt when young. Some men remember a number from childhood, but the making of designs with string is regarded as more fitting for girls and women. Songs accompany many of the figures, and the singing of these is considered an essential part of the construction. It was stated that many more figures were known long ago; in fact, several of those here recorded were only obtained after repeated efforts on the part of an old woman to reconstruct those which she had been shown when a child. No attempt was made to learn all the Bella Coola figures; a larger number could doubtless have been collected, but those here described are the ones most commonly made.

The nomenclature used is that described by Miss Haddon,[1] in itself following the method used by Rivers and Haddon. It will be assumed that the reader is familiar with this, including the meaning of the terms, "Opening A," "Position 1," and "Navaho." A string about four feet long will be found most convenient for making the Bella Coola figures.

1. A SALMON-TRAP

Double the loop; two strands now take the place of the usual one, but these will be referred to as a single string or loop. The figure can be made equally well with a string one-half the usual length.

Place string as a simple loop over left thumb and index finger and the right hand.

With right index finger hook down the string passing dorsally across left thumb and index finger and draw out to right, allowing right hand loop to slip over this hooked-down string.

[1] K. Haddon, *Cat's Cradles from Many Lands* (London, 1912).

2: McIlwraith E-5 (1922-1924) 1948
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[String figures]

524 Insert right hand from distal side into the loop hooked down by right index finger, releasing this finger in the process.

With tips of right thumb and index finger grasp left radial index finger string and left ulnar thumb string, taking care that the grasping fingers pass to the distal side of the (straight) left ulnar index finger-radial thumb string.

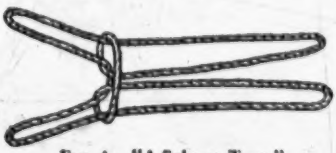

FIG. 4. "A Salmon-Trap."

Draw these two strings out to the right, allowing the original right hand loop to slip over them.

This completed figure represents a salmon-trap,[1] the opening pointing towards the left (Figure 4).

II. A WATER OUZEL

Opening A with middle fingers.

Bring middle fingers together, tip to tip; transfer right middle finger loop to left middle finger, and left middle finger loop to right middle finger, passing it over the loop just transferred.

Extend.

Insert left thumb into left middle finger loop from proximal side and transfer this loop to the thumb, keeping it distal to the loop already held.

Insert left thumb into left little finger loop from proximal side and transfer this loop to the thumb, keeping it distal to the two loops already held.

Insert left little finger into left thumb loops from proximal side, passing to radial side of the two proximal ulnar thumb strings, and to ulnar side of distal ulnar thumb string; hook this string down with little finger through thumb loops.

Insert left index finger into left thumb loops from distal side, passing to ulnar side of the two distal radial thumb strings, and to radial side of proximal radial thumb strings; turn index finger up away from manipulator, taking up this string on the dorsal aspect of the tip of the index finger.

Release left thumb.

Release right thumb and little finger.

Extend.

[825] This completed figure (Figure 5) shows the bird ready to dive in search

[831]

[1] Some informants state that this figure represents the female genital organs.

2:McIlwraith E-5 (1922-1924) 1948
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FIG. 5. "A Water Ouzel."

of the small fish, or salmon roe, on which it feeds. Wriggle the hands and the bird shakes, as it does when about to dive. The manipulator sings: [825]

Melam	*yästä*	*maxwatukka*	*olä*	*mälxinndji*
Dive	down,	Water Ouzel,	to	your salmon roe.

Release left little finger.

The bird dives; the remaining knot represents the radiating ripple that marks the spot where it vanished.

III. A CORPSE

Place string over left thumb and index finger, and right thumb.

With left middle, ring, and little fingers hook down left radial thumb string and left ulnar index finger string.

With right middle, ring, and little fingers hook down right radial and ulnar thumb strings.

Bring right hand to radial side of left hand, to its dorsal aspect.

With right index finger take up from proximal side string which passes across dorsal aspect of left thumb and index finger.

Extend, taking care not to lift string from left thumb or index finger.

Release middle, ring, and little fingers of both hands.

There is now a straight string passing between the radial sides of the two thumbs, and another straight string between the radial sides of the two index fingers, while the string passing from ulnar side of left thumb to ulnar side of right index finger crosses to the radial side of the string passing from ulnar side of right thumb to ulnar side of left index finger (Figure 6).

This common opening will be referred to henceforth as BELLA COOLA OPENING.

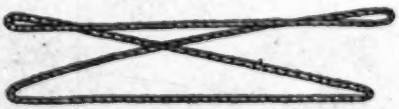

FIG. 6. "Bella Coola Opening."

Insert middle, ring, and little fingers into index finger loops from proximal side and hook down radial index finger string.

2: McIlwraith E-5 (1922-1924) 1948
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524 Bring index fingers together, tip to tip, and transfer right index finger loop to left index finger, and left index finger loop to right index finger over loop just transferred.

Release middle fingers.

Insert middle fingers into index finger loops from proximal side.

Bend middle and index fingers towards the manipulator, passing index fingers to distal side of radial thumb string, and middle fingers to proximal side of radial thumb string, grasping this string between tips of these fingers.

Return through index finger loop, allowing this loop to slip off. The string formerly held between tips of fingers is now wrapped around tips of index fingers.

Release thumbs.

This represents the corpse resting on a framework (Figure 7).

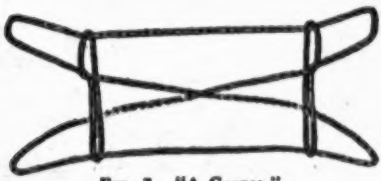

FIG. 7. "A Corpse."

Pass thumbs away from manipulator into the lower section of the central rectangle.

Release ring and little fingers.

Gently extend, and the figure becomes two stars.

IV. TWO BOYS

Place loop over thumbs, which should be about four inches apart, with straight string between their radial sides, and the long pendant strings hanging down from ulnar sides of thumbs on palmar aspects of hands.

With index fingers take up radial thumb strings from proximal side.

With left thumb take up right radial thumb string from proximal side.

Release right thumb.

Pass right thumb into left thumb loops from proximal side and take up both loops.

Extend figure.

Pass thumbs proximally to ulnar side of index finger loops, and take up ulnar index finger string on their backs.

Release index fingers.

There are now three loops on the thumbs which should be kept in their original order.

Pass index fingers through the three thumb loops from proximal side, and bend them down and away from manipulator to ulnar side of distal

2: McIlwraith E-5 (1922-1924) 1948
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and middle ulnar thumb strings, and to the proximal side of the proximal ulnar thumb string; by twisting the index fingers hook this string down, with the index fingers, through thumb loops. 524

With little fingers hook down the strings hooked down by index fingers.

Release index fingers.

Release the two straight radial thumb strings.

Extend figure.

This completed figure shows two boys, the loops passing from radial thumb string to ulnar little finger string, playing a game which resembles hide-and-seek (Figure 8).

The left hand boy hides: hook down the boy with left index finger.

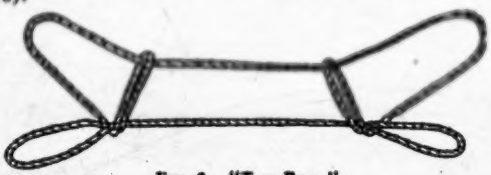

FIG. 8. "Two Boys."

The right hand boy runs to try to find him: insert left thumb into right thumb loop from proximal side, release right thumb, and extend. This shows the right hand boy near the left hand, but he cannot see the left hand boy, who is concealed.

Sing: "*hai' lə.* Where is he?"

The right hand boy returns to his station:

Insert right thumb into left distal thumb loop from proximal side and lift off this loop.

Extend.

The left hand boy emerges from his hiding place:

Release left index finger.

Sing: "*tutwinmi qo'lai.* Here he is."

The process of hiding and running to find can be repeated indefinitely, and with either boy.

V. A RABBIT

Bella Coola opening.

Insert middle, ring, and little fingers into index finger loops from proximal side, and hook down radial index finger strings.

Bend index and middle fingers towards manipulator, to distal side of ulnar thumb string, passing index fingers to distal side of radial thumb string, and middle fingers to proximal side of radial thumb string, holding this string between tips of fingers.

Bend index and middle fingers up and away from manipulator, thus

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524 wrapping radial thumb string around tips of index fingers, and allowing original index finger loops to slip off.

Release thumbs.

There is now a St. Andrew's Cross in the centre of the figure. With each thumb take up the upper arm of the cross nearest to it from the proximal side.

Release index fingers.

Transfer loop hooked down by ring and little fingers of each hand to little fingers of each hand, without altering direction of loop.

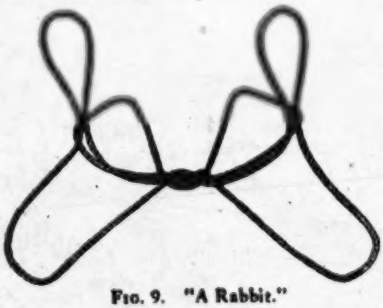

FIG. 9. "A Rabbit."

Insert index fingers into little finger loops from distal side, bend them towards manipulator to proximal side of radial little finger strings, ulnar thumb strings, and radial thumb strings; then bend them up and away from manipulator to distal side of radial thumb string, and to proximal side of the straight string which crosses the figure forming a loop between ulnar thumb string and radial little finger string of each hand. Hook this string on index fingers and return, taking it up on the dorsal aspect of index fingers.

Release thumbs.

[825] The loops just released represent the ears of the rabbit. With thumbs press the ears through little finger loops and elevate with middle fingers, thereby making the figure appear more life-like (Figure 9).

VI. THE LONG PENIS OF RAVEN

524 Bella Coola opening.

831 Insert middle, ring and little fingers into index finger loops from proximal side and hook down radial index finger strings.

With thumbs take up radial index finger strings from proximal side and return through thumb loops, allowing original thumb loops to slip off.

Insert middle fingers into thumb loops from proximal side and take up on the backs of middle fingers the strings passing across the palmar aspect of thumbs, returning thence to normal position.

With hook of left middle finger grip right middle finger loop and release right middle finger.

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With hook of right middle finger grip left middle finger loop and lift this loop from left middle finger. 524 831

Release thumbs and extend.

Pass thumbs to proximal side of index finger loops into hooked down middle finger loops from distal side and pick up radial middle finger strings.

Release index fingers but do not extend.

The long pendant loops represent the penis. Lift the figure and bend the head so that both loops can be taken into the mouth, where they can be moistened so that they will hang close together.

Gently separate the middle fingers which are hooking down loops; this causes the penis to become erect (Figure 10). It is difficult to prevent the loops from falling apart, as they always do unless well moistened.

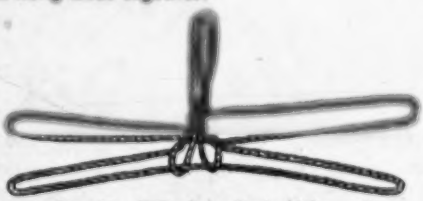

FIG. 10. "The Long Penis of Raven."

The two lozenges which appear in the central base of the figure represent Raven's testicles.

This figure is also called, more simply, the penis.

VII. A BUTTERFLY

Position 1. 524

With thumbs take up ulnar little finger strings from distal side.

With middle fingers take up palmar strings as in Opening A.

Pass thumbs to proximal side of index finger loops and take up radial little finger string from proximal side.

With little fingers hook down ulnar middle finger strings, allowing original little finger string to slip off.

Pass hooks of ring fingers into loops hooked down by little fingers from proximal side.

With ring fingers hook down proximal ulnar thumb strings, returning through loops hooked down by little fingers.

Release little fingers.

With little fingers hook down the loop hooked down by the ring fingers.

Release ring fingers.

Release middle fingers.

Pass index fingers into thumb loops from distal side, then bend upwards towards manipulator to radial side of proximal radial thumb string and to ulnar side of distal radial thumb string, then bend down and upwards away from manipulator, and keeping to distal side of both ulnar

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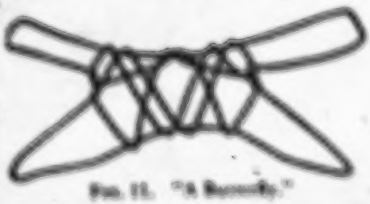

FIG. 11. "A Butterfly."

thumb strings, thus taking up distal radial thumb string on the backs of index fingers.

Release thumbs.

This shows the butterfly with wings extended, the head being the complicated network of strings in the upper centre of the figure (Figure 11).

To untangle the string—to make the butterfly vanish—with thumbs hook down palmar string and release index and little fingers.

VIII. THE FIRE-SEEKER

Bella Coola opening

Insert middle, ring, and little fingers of each hand into index finger loops and hook down radial index finger string.

Pass index fingers to distal side of radial thumb string, and middle fingers to proximal side of radial thumb string, clutching this string between tips of these fingers.

Return through index finger loops, allowing these loops to slip off.

Release thumbs.

With thumbs take up ulnar index finger string from proximal side.

Release index fingers.

Bring thumbs together, tip to tip, and transfer right thumb loop to left thumb.

Bring ring and little fingers of each hand together, tip to tip, to radial side of left thumb loops, and transfer loop hooked down by left ring and little fingers to hook of right ring and little fingers.

With left index, middle, ring, and little fingers hook down left ulnar thumb strings.

Release left thumb.

Insert right index and middle fingers from proximal side into loops hooked down on right ring and little fingers, thus widening this loop.

Turn palms of hands towards manipulator, with hands pointing upwards, that is, so that the fingers would point upwards if they were not bent over to hook down strings.

*Rotate right hand counter-clockwise, and left hand clockwise, through ninety degrees, causing a triangle to appear in the centre of the figure (Figure 12).

This triangle represents the person to whom *Snapa-ăă*, "The Fire-Seeker," applies for glowing embers. Another person should take the part of *Snapa-ăă* by inserting a finger through the central triangle. The following dialogue takes place:

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

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Fire Owner. "What do you want?"

Snapur-iâk. "I want some embers, please; my fire has gone out."

F.O. "All right. Go and bring whatever you usually use for carrying coals."

Snapur-iâk is absent for a long time and returns with her fingers and mouth smeared with grease. The assistant should lick her finger to lend realism to the figure.

FIG. 12. "The Fire-Seeker."

Fire Owner. "Why have you been so long?"

Snapur-iâk. "I was given some food by the people in that house over there."

F.O. "What did you eat?"

S. "I ate human grease."

F.O. "What did you eat it with?"

S. "A sop of dried salmon."

F.O. "What kind of dish was it served in?"

S. "A skull."

F.O. "What did you use as a table-cloth?"

S. "A cape taken from a corpse in a coffin."

F.O. "What did you use as a serviette?"

S. "A tuft of hair pulled from a corpse."

F.O. "Ugh! You foul woman."

Reverse the movement marked * and the triangle contracts in the centre of the figure, catching *Snapur-iâk*'s finger.

She cries out in pain, "*dn-dn-alxunai*," the Bella Coola equivalent for "Oh dear!" "Ouch!" "It's too bad!" or any other weak ejaculation, and runs off without getting the desired embers.

This string figure illustrates an incident that took place long ago.

IX. A TUG-OF-WAR WITH A STICK

Place string over index, middle, and ring fingers.

With little fingers take up radial index finger string and ulnar ring finger string from proximal side.

With right middle finger take up left palmar string from proximal side, and with left middle finger take up right palmar string, as in Opening A.

Pass thumbs to distal side of radial index finger string, and to proximal side of all other strings, taking up proximal ulnar little finger string, which passes around the dorsal aspect of the hand, from proximal side.

Lift each dorsal string on to the palmar aspect of the hand.

Gently extend, without pulling tight.

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NE6 Bellacoola NE6

524 Two loops now pass around ulnar little finger string, radial little finger string, and ulnar middle finger string of each hand, with the "apex" of each loop at the angle formed by the crossing of radial middle finger string and ulnar thumb string. In each case the open aspect of the loop is parallel to the palmar aspect of the hand. With the mouth, or the help of an assistant, insert a thin stick, about six inches in length, between the right middle and ring fingers from the dorsal aspect of the hand, through the loop nearest the right hand, then through the other loop, and out between the middle and ring fingers of the left hand. The stick should project an equal distance behind the dorsal aspect of each hand.

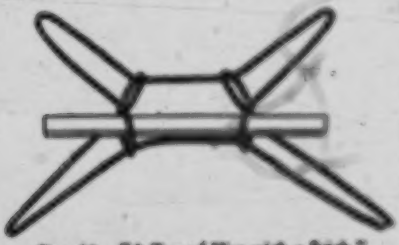

FIG. 13. "A Tug-of-War with a Stick."

Release middle fingers.

Gently extend.

The two loops tighten on the stick (Figure 13), and as the hands are separated the two "boys," that is, the loops extending from the radial thumb string to ulnar little finger string, are seen tugging at the stick. Continue separating the hands, and the winner draws the stick from his opponent's grasp and carries it away either to the right or to the left.

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X. A MAN AND A WOMAN

Form the string into a double loop, so that each string or loop normally single is now double; such a string or loop will be described as single throughout. The figure can be done equally well with a string of half the ordinary length.

Bella Coola opening.

Insert middle, ring, and little fingers into index finger loops from proximal side and hook down radial index finger strings.

Pass left index finger to ulnar side of right ulnar index finger string and hook down right ulnar index finger string.

Release right index finger, but do not draw tight.

Pass right index finger to ulnar side of left ulnar index finger strings and hook down the two left ulnar index finger strings, but do not draw tight.

Each index finger is now hooking down two strings.

Pass index fingers to palmar side of ulnar thumb string, and by bending index fingers outwards, take up this string on the dorsal aspect of each, allowing the two strings hooked down by index fingers to slip off.

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Extend.

Insert middle fingers into index finger loops from proximal side. 524 ●

Pass middle fingers to proximal side of radial thumb strings, and index 831
fingers to distal side of radial thumb strings, holding this string between the tips of these fingers; hand index and middle fingers up and away from manipulator, taking up radial thumb strings on dorsal aspect of the tips of index fingers, and allowing the original loops to slip off.

Release middle fingers.

Release thumbs.

This shows a man and a woman coupling up, facing one another (Figure 14). By pressing radial ring finger strings, with thumbs, away from manipulator, the figures can be made to come together in an embrace.

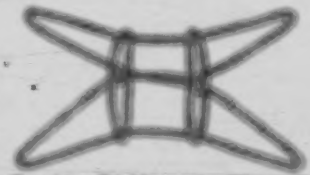

FIG. 14. "A Man and a Woman."

15. *Kumi-yaio*[1] 524

Balls Cradle opening.

Pass thumbs proximal to index finger loops and take up ulnar index finger string on their backs.

Release index fingers.

Hook down distal ulnar thumb strings with middle, ring, and little fingers.

Pass index fingers into thumb loops from distal side, to radial *side* of distal ulnar thumb string, and to the ulnar side of proximal ulnar thumb string, thence to distal side of proximal radial thumb string; hand index fingers down and up, away from manipulator, taking up this string on their dorsal aspects.

Release thumbs.

Pass thumbs into the loop hooked down by middle, ring, and little fingers of each hand from the distal side, and transfer this loop to the thumbs.

Extend with backs of hands towards manipulator.

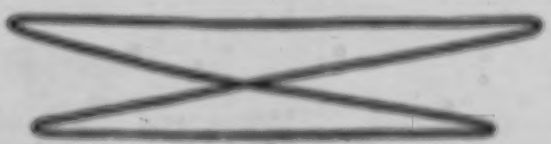

FIG. 15. "*Kumi-yaio*."

[1] This is another Balls Cradle, the opening of which has been forgotten.

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NEA Bellacoola NEA

524 This shows one stage of *Kwai pais* (Figure 12).

!!!Pass thumbs proximal to index finger loops and take up ulnar index finger strings on their backs.

Release index fingers.

With middle, ring, and little fingers hook down distal ulnar thumb strings.

Insert index fingers into thumb loops from distal side and take up proximal ulnar thumb string from distal side.

Release thumbs.

Pass thumbs into loops hooked down by middle, ring, and little fingers from the distal side, and transfer this loop to the thumbs!!!

This shows the figure in the same form as previously obtained. The movements from !!! to !!! can be repeated indefinitely, and should be done a number of times while the manipulator says, "*Kwai pais, Kwai-pais.*" With a little practice the movements from !!! to !!! can be made almost as fast as the word can be said.

Another form of *Kwai pais* is usually made from this point by repeating from * to *.

This figure, the second form of *Kwai pais*, cannot be repeated.

XII. *Skitkwala*, AN OLD WOMAN

Bella Coola tapering.

Pass the middle, ring, and little fingers into index finger loops from the proximal side and hook down radial index finger strings.

Bend index and middle fingers towards manipulator, passing index fingers to distal side of radial thumb string, and middle fingers to proximal side of radial thumb string, holding this string between tips of fingers.

Bend index and middle fingers up away from manipulator, taking up radial thumb string on dorsal aspect of the tips of index fingers, and allowing the original loop to slip off index fingers.

Release thumbs.

Take up with teeth the straight radial index finger string in the centre of the figure.

Release ring and little fingers.

Draw apart the hands, causing the network of strings in the centre of the figure to work up to the mouth.

Grip this series of transversal strings with the lips.

Bring right index finger, tip to tip, with left little finger, and complete index finger loop to little finger.

2:McIlwraith K-5 (1922-1924) 1948
NES Bellacoola NES

524

Pass right middle finger close to the mouth between left index finger loop and left little finger loop.

Release lips, the right middle finger preventing the series of strings just released from running towards the left hand.

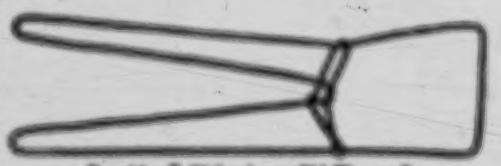

FIG. 14. "Akhkwala, an Old Woman."

Grip each string with tips of right thumb and index finger, and release teeth.

Return to normal position.

Gently release right middle finger, at the same time extending the loop held between tips of right thumb and index finger, by inserting in this loop all the fingers of the right hand. By gently parting the hands, the figure in the middle, which represents the old woman, can be made to crawl towards the left hand. The movement is sometimes improved by extending the left index finger loop by inserting in it the left thumb, and separating these two digits (Figure 14). As the figure is moving, the manipulator sings:[1]

O-mmm-mah	yuhuit-ukuu-i
Where are you going	old woman?

The "old woman" replies:

uskuyiqua-ik	ahalaiklaiqua-ukw
I am going to suck fruit	at the berries house.[2]

Her interrogator continues:

Ah-ahw	kwaklaukuu	ahumuqua
Be careful	lest you fall down [as you go]	towards Rivers Inlet.[3]

Release left little finger and the "old woman" falls.

XIII. A TOAD

Relax Cradle opening.

Pass middle, ring, and little fingers of each hand into index finger loops from proximal side and hook down the radial index finger string.

---

[1] Recorded as song VII D 10b, National Museum of Canada; singer, Jim Pidlook. [126]

[2] The house fertilizer demonstrates.

[3] This seems to be the usual version of the song, although when it was recorded on the phonograph the singer insisted on giving a more elaborate third part concluding as:

Ahahwaiqua	yuhuit-ukuuyiq	kwaklaiknuuxw	ahumuqunuxulas
	old woman		

2; McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524 With middle fingers take up ulnar thumb string from proximal side and return through index finger loops.

Insert ring fingers into middle finger loops from proximal side.

Bend middle and ring fingers towards manipulator, to distal side of index finger loops, passing middle fingers to distal side of radial thumb string, and ring fingers to proximal side of radial thumb string. Grasp radial thumb string between tips of these fingers and return through middle finger loops, thus wrapping the string so grasped around the tips of middle fingers.

Release index fingers.

Release little fingers.

Bring thumbs together, tip to tip, and transfer right thumb loop to left thumb.

Insert right index finger into right middle finger loop from proximal side and transfer this loop, releasing middle finger.

Rotate right hand clockwise through 180 degrees, so that the loop formerly held on index finger is now held on hook of same finger, but has not been twisted.

With right middle finger hook down, midway, the string which passes from ulnar side of right index finger to radial side of left middle finger.

With right ring finger hook down left radial middle finger string.

Release left middle finger.

Pass left index, ring, and middle fingers into left thumb loops from proximal side and hook down these loops.

Release left thumb.

This shows the "Toad" sitting crouched, head facing to left, ready to [125] jump (Figure 17).

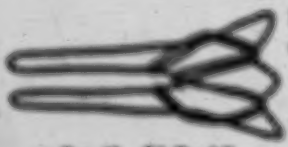

Fig. 17. "A Toad."

Pass left thumb into loops hooked down by left index, ring, and middle fingers from distal side.

The left thumb represents a stick.

The manipulator then carries on the following dialogue with the toad:

"Qaimmuk? Where are you going?" (addressed to the toad).

"E-ghaddish, I am going to get some huckleberries".

"Kaddikus! exclusively skikus? But how will you be able to reach up to them?"

"Ighaddimsku, I can jump."

"Wal skikus, Go ahead, little fellow."

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

As the manipulator says "Go ahead!" release right index and ring fingers and with a swinging motion the "toad" can be made to jump towards the left, over the left thumb. [524] [825]

A TOAD

(*Second method of construction*)

Bella Coola opening.

Insert middle, ring, and little fingers of each hand into index finger loops from proximal side and hook down radial index finger strings.

With middle fingers take up ulnar thumb strings from proximal side.

With middle fingers hook down ulnar index finger strings, allowing loops just taken up to slip off. The strings formerly hooked down by middle, ring, and little fingers are now held down by ring and little fingers.

Release index fingers.

Each ulnar thumb string is held down by a loop. With index fingers take up ulnar thumb strings from proximal side between loop and centre of figure.

With index fingers take up radial thumb strings from distal side and return, allowing original index finger loops to slip off.

Release middle, ring, and little fingers.

Take up with mouth the straight radial index finger string in centre of figure.

Bring thumbs together, tip to tip, and transfer right thumb loop to left thumb, releasing right thumb.

Transfer right index finger loop to hook of right index by twisting finger without removing string, which throws original radial string on to ulnar side.

With right middle finger hook down string passing from mouth to left index finger between the mouth and the point where other strings cross.

Release mouth.

With right ring finger hook down left radial index finger string which runs straight across to right hand.

Release left index finger.

Insert left index, middle, and ring fingers into hooked down loop of left thumb.

Release left thumb.

Gently extend the figure by spreading the loop held on hooks of left fingers, at the same time manipulating it so that the loops held by right index, middle, and ring fingers are of approximately the same length. It is sometimes difficult to get a satisfactory figure.

The completed figure (Figure 17) represents a toad squatting pre- [825]

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524 [825] paratory to jumping. Release right index and ring fingers, and by means of a swinging movement with both hands the toad can be made to jump to the left, over the left thumb, which should be inserted into hooked down loops of left index, middle, and ring fingers from distal side.

XIV. CROSSING A RIVER

Place string as a simple loop over thumbs and index fingers.

With middle, ring, and little fingers hook down radial thumb string and ulnar index finger string.

With right index finger take up string passing dorsally across left thumb and index finger from proximal side.

With left index finger take up string passing dorsally across right thumb and index finger from distal side.

Extend, at the same time releasing middle, ring, and little fingers.

Pass left middle, ring, and little fingers proximal to left proximal index finger loop, and hook down left distal radial index finger string.

Pass right middle, ring, and little fingers proximal to both right index finger loops and hook down right ulnar thumb string—which is the same string as just hooked down by left middle, ring, and little fingers.

Pass left middle finger into left index finger loops from proximal side and hook down proximal radial index finger string.

Pass right middle finger into right index finger loops from proximal side and hook down both radial index finger strings.

Bend towards manipulator middle and index fingers of each hand, passing middle fingers to proximal side of the straight radial thumb string, and index fingers to distal side of same string. Grip this straight string between tips of middle and index fingers.

Turn middle and index fingers down and up away from manipulator, taking up radial thumb string on dorsal aspect of index fingers, and allowing original strings to slip off.

Release thumbs.

Extend gently.

**** A loop now crosses the centre of the figure from the angle formed by the junction of left ulnar index finger string with left radial little finger string, to the right palmar string. With right thumb take up the radial string of this loop from distal side.

Insert left thumb into right thumb loop from proximal side and extend this loop on both thumbs.

With thumbs take up radial index finger strings from proximal side.

Navaho thumbs.

Release index fingers. ****

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524

Insert index fingers into thumb loops from proximal side and transfer these loops to index fingers.

Repeat from **** to **** with the double loop which now crosses the figure in the same position as the single loop previously described.

This completed figure (Figure 18) shows a woman, the closely pressed strings running horizontally in the centre of the figure, who wishes to cross a river.

The manipulator sings, as if the woman were speaking.

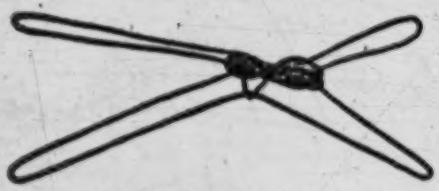

FIG. 18. "Crossing a River."

Qwtsarwee	*tsárwemsw'*
Come to fetch me	across the river.

One of those who hear her from the village on the opposite shore answers:

Tsawaiaiai	*als*	*sllayaas*
Go higher up	to	[a place where there are] projecting stones that make a causeway.

The woman does so. Release right index finger and she raises her clothing above her knees. By separating hands she can be made to move to the left across the river.

Another explanation of this figure is that it represents a man with a short leg who wishes to cross a river. As he hesitates, fearing lest he be swept away, his associates make fun of his deformity; he lengthens his leg, presumably by magical means, and confounds them by crossing with ease.

XV. A PORCUPINE

Opening A with middle fingers.

Bring middle fingers together, tip to tip, and transfer right middle finger loop to left middle finger, and left middle finger loop to right middle finger, over the loop just transferred.

Insert left thumb into left middle finger loop from proximal side and transfer this loop to thumb, keeping it distal to loop already held, and releasing left middle finger.

Insert left thumb into left little finger loop from proximal side, and transfer this loop to thumb, keeping it distal to the two loops already held, and releasing left little finger.

Insert left little finger into left thumb loops from proximal side, passing to radial side of the two proximal ulnar thumb strings, and to

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524 ulnar side of distal ulnar thumb string; hook down this string through thumb loops.

Insert left index finger into left thumb loops from distal side, passing to ulnar side of the two distal radial index finger strings, and to radial side of proximal radial thumb string; bend index finger upwards and away from manipulator, taking up this proximal radial thumb string on dorsal aspect of index finger.

Release left thumb and extend.

There is now a diamond-shaped figure of two strands near the left hand; pass left thumb into this diamond away from manipulator and take up on its back the two strings forming the right lower side of the diamond.

Insert left index finger, with its loop, into left thumb loops from proximal side.

FIG. 19. "A Porcupine."

With tips of right thumb and index finger lift loop from left index finger, drawing this loop through left thumb loops.

Release left thumb and index finger.

Replace loop held between tips of right thumb and index finger on left thumb, without twisting.

Release right thumb and little finger.

Extend right middle finger loop by passing into it, from proximal side, all the digits of the right hand.

[525] Extend and the porcupine appears (Figure 19). Its head is bent downwards near the left hand, and its tail is the loop around the right radial thumb string.

The manipulator sings:[1]

Ayuwiskstsa-ina	*nayaatskaid*	*uxhaatsaa-ina*	*alxnalya-ina*
Don't hurry away,	go easily,[2]	when you go	to your house,

skaiwaskaa
O porcupine!

XVI. AN EAGLE'S NEST

Opening A with middle fingers.

Insert thumbs into middle finger loops from proximal side and transfer these loops to thumbs, keeping them distal, and at the same time releasing middle fingers.

[124] [193]

[1] Recorded as song VII D 18b, National Museum of Canada; singer, Jim Pollard.
[2] A form indicating address to a feminine creature.

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524

Insert thumbs into little finger loops from proximal side and transfer these loops to thumbs, keeping the three loops in their proper order, and at the same time releasing little fingers.

Insert little fingers into thumb loops from proximal side, passing to radial side of proximal and middle ulnar thumb strings, and to ulnar side of distal ulnar thumb string, and hook down this string through thumb loops.

Insert index fingers into thumb loops from the distal side, passing to ulnar side of distal and middle proximal thumb strings, and to radial side of proximal radial thumb string; turn fingers up away from manipulator, taking up this string on tips of index fingers.

Release thumbs.

Each index finger loop is now crossed by two strings; one of these passes as a simple loop around the ulnar index finger string, whereas the other is wrapped around the same string; with the backs of thumbs take up the former string from the proximal side.

With right thumb take up left radial thumb string from proximal side.

Release left thumb.

With left thumb take up both right radial thumb strings from proximal side.

Pass thumbs into index finger loops from proximal side.

Navaho both thumb strings.

Release index fingers.

Insert index fingers into thumb loops from proximal side, taking up these loops.

Release thumbs.

The figure now consists of two straight lines with two triangles between them, the base of each triangle (consisting of two strings) being vertical and parallel to the other; pass thumbs into their respective triangles, away from manipulator, and take up the bases on the backs of thumbs.

Bring thumbs together, tip to tip, and transfer right thumb loop to left thumb, and left thumb loop to right thumb, over the loop just transferred.

FIG. 30. "An Eagle's Nest."

[825]

With the tips of right thumb and middle finger grasp the left double thumb loop, remove from left thumb, rotate through 180 degrees anti-clockwise, and replace on left thumb.

Repeat for right double thumb loop.

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NE6 Bellacoola NE6

524 Pass thumbs into index finger loops from proximal side.
Navaho both proximal thumb string.
Release index fingers.
[825] Extend, and the Eagle's Nest appears (Figure 20).

XVII. THE CRIPPLE

Opening A with middle fingers.

Pass thumbs proximal to middle finger loops and take up radial little finger strings from proximal side.

With little fingers hook down ulnar middle finger strings, allowing original little finger loops to slip off.

Release middle fingers.

Extend loop hooked down on little fingers by passing into each the hooks of the ring and middle fingers.

With middle fingers hook down proximal ulnar thumb string, allowing the loop hooked down on middle, ring, and little fingers to slip off.

Transfer loop hooked down by middle fingers to hooks of little fingers, without twisting.

Insert index and middle fingers into both thumb loops from the distal side and grasp the proximal radial thumb string between the tips of these fingers; bend upwards and away from manipulator taking up this string on tips of index fingers.

Release middle fingers.

Release thumbs.

A straight string now passes on the ulnar side of the central figure from one palmar string to the other; with thumbs take up this string from proximal side near each palmar string.

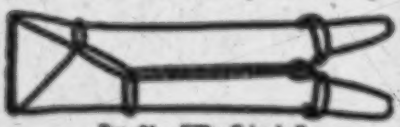

FIG. 21. "The Cripple."

With middle fingers hook down index finger loops, without releasing index fingers.

Place thumbs, tip to tip, with index fingers, and transfer each thumb loop to its respective index finger, passing over the loop originally on the index fingers, that is, so that each original thumb loop is now a proximal index finger loop.

With thumbs take up distal radial index finger string from proximal side.

Release middle fingers.

Release index fingers.

Extend hooked down loop of left little finger by passing into it the hooks of left index, middle, and ring fingers.

2: McIlwraith E-5 (1922-1924) 1948
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With left index, middle, ring, and little fingers hook down from proximal side the right ulnar little finger string. 524

Release right little finger.

With right little finger hook down right ulnar thumb string.

Release right thumb.

With right index finger hook down left radial thumb string.

Release left thumb.

By extending gently the figure appears. The crooked figure near the left hand represents the cripple, the upright figure near the right hand with projecting centre represents a man with umbilical hernia (Figure 21).

The following dialogue in song accompanies this figure:[9]

The man with hernia sings:

Xai, xai, xai,	*alkeltumx*	*diwɬɬatai*
Hi! Hi! Hi!	Hurry up,	you cripple.[10]

The cripple answers:

Stuaiaiyustnu	*dinuɬɬotai*	*xai, xai, xai*
Don't say that	you man with umbilical hernia.	Hi! Hi! Hi!

XVIII. THE *Snuuq*

Bella Coola opening.

Pass middle, ring, and little fingers into index finger loops from proximal side, and hook down radial index finger string.

With thumbs take up radial index finger string from proximal side, keeping this string distal.

Bring hands together; insert left thumb into right distal thumb and index finger loop from proximal side; lift this loop from thumb, but not from the index finger, without extending.

Insert right thumb into left middle thumb and index finger loop from proximal side and lift this loop from left thumb, but not from index finger.

Extend.

There are now two loops on each thumb and one on each index finger.

Pass middle fingers into loops hooked down by ring and little fingers from proximal side.

Each loop hooked down by the middle, ring, and little fingers is crossed by the proximal ulnar thumb string; with backs of middle fingers take up this string where it crosses the hooked down loop.

Pass middle fingers, still carrying on their backs the string just picked up, through index finger loops from proximal side, and into both thumb loops from distal side.

[9] Recorded as song VII D 6e, National Museum of Canada; singer, Jim Pollard. [126 193]

[10] The form indicates that a masculine cripple is indicated.

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524

Release index fingers; the index finger loop is now held on the hooks of the middle fingers.

Lift distal thumb loop from thumbs; this loop is now held on hooks of middle fingers.

Pass index fingers into the three loops hooked down on middle fingers from proximal side.

Pass index fingers distal to radial thumb string, and middle fingers proximal to radial thumb string, clutching this string between tips of fingers; bend fingers upwards and away from manipulator, taking up this string on tips of index fingers.

FIG. 22. "The *snuuq*."

Release middle fingers.

Release thumbs.

Gently extend.

This shows the *snuuq*; with thumbs gently depress the two pendant loops in the centre and the eyes become evident (Figure 22).

The manipulator sings:[11]

Nutpiqalt-kumq	*xaixhaitl*	*nupaxutla yalsaqinu.*
Reverse your eyeballs,[12]	it is too dangerous,	O, dreaded and powerful one!

Pass thumbs from distal side into the loops hooked down on ring and little fingers.

Bend index fingers downwards and away from manipulator, and upwards towards manipulator through the loop hooked down on ring and little fingers, and tip to tip with thumbs, releasing thumbs when complete.

FIG. 23. "Raven's Hammer."

Pass thumbs into distal index finger loops from proximal side and transfer each loop to its respective thumb.

Release index fingers.

This shows the *snuuq* with eyeballs reversed, appearing as a hammer (Figure 23).[13]

As the figure appears the manipulator sings:

Sixtqumas	*Qmax*	*aku sm-atsa-als.*
The hammer of	Raven	long, long ago.

[126]
[776]

[11] The song accompanying the whole figure was recorded as song VII D 25b, National Museum of Canada; singer, Jim Pollard.

[12] This refers to the belief that the *snuuq* projects death-dealing rays from its eyes.

[13] No explanation is offered for the association between a *snuuq* and Raven's hammer.

2:McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524

There is now a diamond in the centre of the figure, divided into two triangles by a double horizontal string.

Pass index fingers towards manipulator through the upper diamond and hook down the double string that crosses the thumb loop, keeping these two strings to ulnar side of thumb loop.

Pass index fingers to distal side of thumb loops: bend down, then upwards and away from manipulator, taking up the radial thumb string on the tips of the index fingers, and allowing the two strings previously held to slip off.

FIG. 24. "Raven's Viscera!"

Release thumbs.

This shows (Figure 24) the *sumḳumnikdas* of Raven, long, long ago. The song which accompanies this figure is in archaic Bella Coola and the meaning of the word *sumḳumnikdas* is not now known. One informant hazarded the opinion that it might be connected with a similar word meaning viscera.

Sing:

Nuumḳumnikdas	*Qnax*	*alta sm-stwa-als.*
The ? of	Raven	long, long ago.

The string passing from the ulnar side of the index fingers to the radial side of the little fingers is crossed by two strings, each of which forms a knot around it; with thumbs hook down this string between the two knots.

Release index fingers.

Transfer loops from hooks of thumbs to backs of thumbs by rotating.

This shows the whetstone of Raven, long, long ago (Figure 25).

Sing:

Saloli	*Qnax*	*alta sm-stwa-als.*
The whetstone of	Raven	long, long ago.

Place index and middle fingers tip to tip with thumbs, and transfer thumb loops to index and middle fingers.

Place right index and middle fingers tip to tip with left index and middle fingers and transfer loop from the former to the latter.

Place little fingers together tip to tip and transfer right little finger loop to left little finger.

FIG. 25. "Raven's Whetstone."

2; McIlwraith E-5 (1922-1924) 1948
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524 With right index, middle, ring, and little fingers hook down both left ulnar index finger strings.

Release left index and middle fingers.

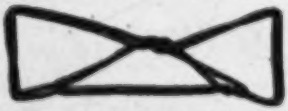

FIG. 26. "Raven's Fire-Bringer."

Widen left little finger hooked down loop by passing into it from proximal side left index, middle, and ring fingers.

This shows the Fire-Bringer (one who brings embers to light a fire) of Raven, long, long ago (Figure 26).

Sing:

Snayuxiskʼ	*Qnaxʼ*	*aku xnu-xnu-akʼs.*
The fire-bringer of	Raven	long, long ago.

Release index fingers.

Pass thumbs and index fingers from below between the two radial middle finger strings, taking up one string on the backs of the thumbs and one on the backs of the index fingers, thus widening the preceding figure.

This shows the box of Raven, long, long ago.

Sing:

Ta-kaa	*Qnaxʼ*	*aku xnu-xnu-akʼs.*
The box [an archaic word of]	Raven	long, long ago.

Release thumbs, allowing the loop just dropped to be caught on hooks of index fingers; the figure has now returned to the Fire-Bringer of Raven.

There is now a two-stringed triangle in the centre of the figure; pass left middle finger through this triangle towards manipulator and hook down the double strings forming the base of the triangle.

Release left index, ring, and little fingers.

Pass hooks of left index, ring, and little fingers into loop hooked down on left middle finger, thus widening this loop.

This shows the upright house post of Raven, long, long ago (Figure 27).

Sing:

Nakyuxtaxʼ	*Qnaxʼ*	*aku xnu-xnu-akʼs*
The house post of	Raven,	long, long ago.

Release index fingers.

Pass thumbs and index fingers from below between the two radial middle finger strings, and take up one string on the backs of the thumbs and one on the backs of the index fingers, thus widening the preceding figure.

FIG. 27. "Raven's House Post."

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524

This shows the toilet[1] of Raven, long, long ago.
Sing:

Numaxmaxlas	*Xnoax*	*alta xnu xtuu-als*
The toilet of	Raven,	long, long ago.

Release middle, ring, and little fingers.
With little fingers hook down radial thumb strings.
Release thumbs.
Pass left middle finger through left index finger loop from proximal side.
Place right index finger tip to tip with left middle finger and transfer right index finger loop to left middle finger.

FIG. 28. "Raven's Heron."

Place right index finger tip to tip with left index finger and transfer left index finger loop to right index finger.
Pass left index finger into left middle finger loop from proximal side and transfer this loop.
This shows the heron of Raven, long, long ago (Figure 28).
Sing:

Xaqaxs	*Xnoax*	*alta xnu xtuu-als.*
The heron of	Raven,	long, long ago.

Release right index finger.
This shows the dog of Raven, long, long ago.
Sing:

Wawaxs	*Xnoax*	*alta xnu xtuu-als.*
The dog [an archaic word] of	Raven	long, long ago.

String Tricks

1. A CUTTING

Place string over left little finger as a simple loop, holding it with right hand at a distance of about six inches from left hand; this distance should be maintained throughout the movements by allowing more string to pass through right hand.
Pass left ring finger distal to radial little finger string and take up ulnar little finger string from proximal side.

[1] The aperture in the horizontal stringing in front of the house which serves as toilet.

[514]

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

524 Pass left middle finger distal to radial ring finger string and take up radial little finger string from proximal side.

Pass left index finger distal to radial middle finger string and take up radial ring finger string from proximal side.

With left thumb take up radial index finger string and radial middle finger string from proximal side, keeping the former distal.

With left index finger take up distal radial thumb string from proximal side.

Pass left middle finger distal to distal ulnar index finger string and take up proximal radial thumb string from proximal side.

Pass left ring finger distal to distal ulnar middle finger string and take up distal ulnar index finger string from proximal side.

Pass left little finger distal to distal ulnar ring finger string and take up distal ulnar middle finger string from proximal side.

Release thumb, at the same time pulling with the right hand and the figure disappears. There appears to be no story attached to this figure.

II. THE FASTENINGS OF RAVEN'S PLUMAGE[11]

Place string as a simple loop over left thumb with long, pendant loops hanging down on palmar aspect of left hand.

Pass right thumb and index finger from distal side into left thumb loop, at the same time hooking down the two pendant strings with right middle, ring, and little fingers.

Separate right thumb and index finger; turn right hand upwards, and clockwise, without releasing strings hooked down by right fingers. The left radial thumb string should now run straight across to ulnar side of right thumb, and thence across its dorsal aspect to radial side of thumb, from where it is hooked down by the three fingers of the right hand. The left ulnar thumb string should run straight across to ulnar side of right index finger, from where it is hooked down by the three fingers of the right hand. The distance between the hands should be about three inches; this must be maintained throughout the figure by allowing more string to pass through the hooked-down fingers of the right hand, as required.

773
825

[11] As already described, in the beginning of time many of the first-comers to earth floated down from above as ravens. It is assumed that the plumage of these birds must have been attached to the wearers in some way, the "fastenings" illustrated in this figure. On reaching earth, these coverings were taken off without difficulty, an action represented in this design by the facile loosening of the complicated meshwork of strings. This figure was collected from a man whose first ancestor came to earth as a raven; his descendant consequently stated that the pattern represented the specific fastenings of his own forefather's plumage.

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

With left little finger take up right ulnar thumb string from distal side. 524

Rotate right hand anti-clockwise through 180 degrees; with left index finger take up right radial index finger string from distal side.

Rotate right hand clockwise through 180 degrees; with left ring finger take up right ulnar thumb string from distal side.

Rotate right hand anti-clockwise through 180 degrees; with left middle finger take up right radial index finger string from distal side.

Rotate right hand clockwise through 180 degrees; with left ring finger take up right ulnar thumb string from proximal side.

FIG. 29. "The Fastenings of Raven's Plumage."

Rotate right hand anti-clockwise through 180 degrees; with left index finger take up right radial index finger string from proximal side.

Rotate right hand clockwise through 180 degrees; with left little finger take up right ulnar thumb string from proximal side.

Rotate right hand anti-clockwise through 180 degrees; with left thumb take up right radial index finger string from proximal side.

Release right hand.

This shows the fastenings of Raven's plumage (Figure 29).

Lift loop from left middle finger, pull the pendant strings and the figure disappears.

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

*192
[824] *kal'nēk*: Tree, probably birch.
Kalxakat': One of the first men to settle at *Kwiyat* in the beginning of time.
Kalóka: One of the first men to settle at *Snuitli* in the beginning of time.
Kalkun: Bella Bella woman mentioned in an ancient story.
Kalut: Kimsquit man.
[222] *Kálqum*: *Kusiut* name of a Bella Coola man.
[262] *kalqum*: The gathering of fern root for food.
Kalqumtsum: Name conferred on their sister by the first settlers at *Snuca* in the beginning of time.
Ka'lze-a: Kimsquit man mentioned in an ancient story.
[585] *kalxnkilkumtc*: Public oration, previous to marriage, of the bride's ancestral myths in order to cause children to be born.
[842] *kalqum*: Ritual on the day before a marriage, including the oration of myths by the bride's relatives, the choosing of ornaments, and the singing of songs of all kinds.
[576] *Kamaiu*: 1—Mysterious supernatural woman.
2—"Please," or "Thank You," a word implying lowness.
Kamáiuq": 1—One of the first men to settle at *Nuskus* in the beginning of time.
2—One of the first men to settle at *Nuqkalst* in the beginning of time.
3—Name of the first sky that fell in the beginning of time.
Kamaiúlit: Lazy supernatural beings who accompanied *Nuskpamu*.
Kamaipmu: Man mentioned in an origin myth of *Skpaklad*.
Kamaitsiku: *Kusiut* name of a Kimsquit man.
Kamaiuuq": House brought to earth by first settlers at *Nuqkalst* in the beginning of time.
[824] *kamá'*: Kelp.
[227] *kamalu*: Coal hook.
kamat: Termination.
[824] *kamtsi*: 1—*Skulk* fungus.
2—*Kusiut* dance in which a *skulk* fungus is used.
Kamúlha: One of the first women to settle at *Snuca* in the beginning of time.
kan-imut: Ceremonial arrow.
Kanaia: Herald of a *Tsi'ia* chief in the beginning of time.
kanlus: Trap.
Kanuklúlem: 1—Daughter of the first settlers at *Salila* in the beginning of time.
2—Daughter of *Qlúmut*, one of the first settlers in the upper Bella Coola valley in the beginning of time.
[264] *kanúlitx*: Assemblage of the people for a meal of any kind.
Kanquklémux: One of the first men to settle at Rivers Inlet in the beginning of time.
Kanxilxaqúlze-a: Supernatural berry-picker resident in the land of ghosts.
[825] *kápai*: 1—Hump-back salmon.
2—Groove transverse beam near front and rear of house.
3—Mountain on the Dean River.
Kapsin: *Kusiut* name of a Kimsquit man.
Kastsa: Man mentioned in an ancient story of Raven.
[752] *kastut*: The soaking for shaman's power by a lad.
[825] *kaswin*: Golden eagle.
[824] *katlus*: Trap, trap.
[824]

2: McIlwraith E-5 (1922-1924) 1948
NE6 Bellacoola NE6

*192 [301]
na'ala: Miniature copper ornament worn by adolescent girls during seclusion.
Na'as: Bella Bella man living in the beginning of time.
nanam: To dance.
[825] *nanamala*: Those who dance at marriages.
nanas: Mallard duck.
[824] *nanaxnanam*: Night of potlatch on which *nusuk* initiates appear for a short dance.
[415] *nasiqla*: Berries of Canadian buffalo berry.
nakinakin: Thimble-like wooden dish.
'nanlaxtalais: Ceremonial seating of chiefs according to their validated places in a house.
Namaiits: Name acquired by a Rivers Inlet man from sea-lions in the beginning of time.
Namalim: Professional name of a *haxiat* marshal.
Nas-ano-a: *Haxiat* name of a Bella Coola Scratcher; the designation was derived from Rivers Inlet.
Nesala: Celebrated Kitkatla chief.
Ne-xnaxlai: Influential Bella Coola chief.
*176 [784]
Nukwakiskais, "The Resident": Supernatural being dwelling under rivers who punishes infractions of taboos concerning them.
nukuam: 1—Fourth day of a *haxiat* dance, on the evening of which masked figures appear.
2—Something exposed to view.
Nuqua: Old woman resident in Sea-lion's house in the beginning of time.
nuxuk, "Little Dance": Term of grandiose humility.
nuxuxam: Gathering of the people for a non-sacred dance after the *haxiat* season.
Nuxuxo walkaxis: 1—"The Dancer Near the Fire": One of *Tlexpalitse-a*'s names, and hence a designation given to shamans.
2—*Haxiat* name of a Bella Coola man.
Nuxwitwaskais: *Haxiat* name of a *Nuqkalst* man.
nxaxlaxaxim: One who has preserved a marriage song.
nxaxwaxiwuk: The intangible strengthening that comes to a bridegroom as a result [575] [431] of the creation of his ceremonial myths and the giving of presents to the bride's relatives when they first come to his house on the wedding day.
Nxekkaiits: Daughter of the first people who came down to Mount *Tsaxis* in the beginning of time. [524]
nxiq'aak: Wooden ring used in a game.
Nxkmlx: Place on Dean Channel, about three miles from the head, where the deer formed a colony soon after the beginning of time.
[825] *nxlaxaus*: Otter.
Nxnilaxk: Name of a certain spot where mountain goats are wont to congregate for resting.
Nxnixwaskais: 1—"The Restorer": One of *Tlexpalitse-a*'s names and hence a designation given to shamans.
2—One of the first men to settle in the upper Bella Coola valley in the beginning of time.
[552] *nxuxu*, "Brought to Life": Term applied to a corpse brought back from a cemetery and cremated.
Nxwaxilkwa: Shaman's name derived from *Tlexpalitse-a*.
nxwaxwaxa: "I have saved you."